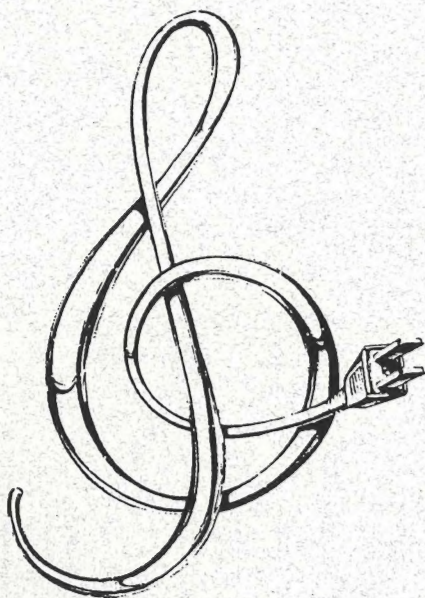


University of Toronto  
Faculty of Music

# ELECTROACOUSTIC MUSIC CONCERT



Sunday, October 29, 1995  
2 pm

Walter Hall  
Edward Johnson Building

Electroacoustic Music Concert  
Sunday October 29, 1995 2pm  
Walter Hall

Programme

Nightcrawl (1995)

Dennis Patrick

Bavarde (1986)

Tommy Zwedberg

Four More Microclips (1995)

Gustav Ciamaga

Intermission

Praescio IV (1990)

Bruce Pennycook

Jean-Guy Boisvert, clarinet

Melisma (1995)

Christos Hatzis

Jean-Guy Boisvert, clarinet



Dennis Patrick teaches with the theory and composition division of the Faculty of Music at the University of Toronto. In addition to an interest in computers and music, Mr. Patrick also composes music for CBC Radio Drama.

Nightcrawl (1995) is an electroacoustic work of phantasy that uses algorithimically generated and processed material.

Tommy Zwedberg, born in 1946, studied the trumpet at the State College of Music in Stockholm. He achieved his breakthrough as a composer with a work for trumpet and tape, Face the Music, written in 1977. He has devoted himself primarily to electroacoustic music but has also composed instrumental works. Like many Swedish composers he enjoys working with other artists in multi-media or cross-disciplinary projects.

"Bavarde (1986) is a work for laughter and the silence that follows laughter. The "talk" is conceived as music with a variety of different kinds of listening to accompany it, the music as language - monologue, dialogue, the murmur of the crowd in the market-place. I have tried to pluck these everyday sounds which we all hear/share "out of the air" and form them into a new kind of communication. Bavard is made up of a concrete mass of sounds such as woodwinds, strings and the sound given off by the steel coil of a lamp. This material has then been processed and tossed out in "free fall" - the catch/listener decides how the landing will be...."

After a teaching career at the University of Toronto spanning more than 30 years, Gustav Ciamaga has retired to his private studio where he continues his investigation of computers and music.

Four More Microclips (1995) is an electroacoustic work employing strategies associated with classical chamber music. It is dedicated to my colleague, John Weinzwieg.

Bruce Pennycook received his Bachelor and Masters Degrees from the University of Toronto in composition having studied with Gustav Ciamaga and John Weinzwieg. He then completed a Doctor of Musicial Arts at Stanford University under John Chowning and Leland Smith. At present he is a Professor of Music at McGill University in Montreal where he directs graduate studies in computer applications in music.

Praescio IV (extended clarinet and interactive system) from my PRAESCIO (prescience) series, explores virtuoso solo clarinet writing in the context of performer controlled accompaniment. The original version was composed using my MIDI-LIVE system (IBM-PC) and the current version is implemented in MAX. All of the accompaniment is composed as short MIDI data files which are invoked by more than 70 pitch and footswitch triggers thereby giving the soloist considerable control over the pace of delivery of the piece. This work was commissioned by Jean-Guy Boisvert for the 1990 International Clarinet Congress and has been performed by M. Boisvert many times and recorded on his CD, "Zodiac" (SNE Records, SNE-586-CD)). It has also been performed by several other clarinetists in the U.S., Mexico, Europe and Canada.

Christos Hatzis was born in Volos, Greece on March 21, 1953. He studied music at the local branch of the Hellenic Conservatory and later at the Eastman School of Music and SUNNY at Buffalo, from which school he received his Ph.D. in 1982. He was a scholarship recipient throughout his university studies. Hatzis emigrated to Canada in 1982 and became a Canadian citizen in 1985. He has lived in Toronto ever since and has been active as a free-lance composer. In 1995 he joined the Faculty of Music of the University of Toronto where he teaches electroacoustic music. Hatzis' work has represented Canada and Greece at important international gatherings such as the International Rostrum of Electroacoustic Music, the ISCM World Music Days, the Prix Futura (Berlin) and the Prix Italia. He is the recipient of numerous commissions and grants



from the Canada Council, the Ontario Arts Council, the Toronto Arts Council, the Arts Council of Great Britain, the London Arts Board (UK) and the CBC, and from some of the best known artists in Canada and abroad. His music has been featured in many international festivals, is being broadcast regularly by CBC and foreign networks and is constantly performed worldwide. Recent activities include a trip to Baffin Island last June with CBC producer Keith Horner to record Inuit throat singers. This week alone, Hatzis' music was performed by SMCQ in Montreal (Prisma), Robert Black in Buffalo (The Birth of Venus), Jean-Guy Boisvert at the Music Gallery (Melisma) and was included in the just released CD collection "Here and Now" celebrating the 50th anniversary of the United Nations. Last night Toronto's New Music Concerts opened its 25th season with an all-Hatzis program, three song cycles on texts by MacEwen, Seferis and Sappho.

Tetragrammaton, a new electroacoustic work for voice and tape will premiere at a NUMUS concert in two weeks. The idea for Melisma came to me when I heard an old recording of a famous taqsim\_a slow non-rhythmic improvisatory piece in Greek folk music\_by Tassos Chalkias, one of Greece's prominent folk clarinetists. Similar to the klezmer style of clarinet playing, this tradition hardly ever allows the sound to stay 'in pitch' for any length of time, demanding instead nearly continuous pitch shifts and timbre modulations on most of the notes in a melody. Another characteristic of the Greek folk clarinet sound is the rather pronounced nasal quality of the chalumeau register where dramatic transitions from soft, dark timbres to piercing, forte ones are routine. Melisma begins with the Chalkias excerpt. My own music takes off at measure 12 of the score and frequently returns to make short references to the original. The solo clarinet line is accompanied by a low "D" drone played by a synthesizer module and controlled by the performer by means of a foot pedal. There is a brief tape part at the very end of the piece. Melisma was commissioned by Jean-Guy Boisvert with a grant from the Ontario Arts Council.



Upcoming  
Lecture-demonstration

featuring

Jean-Guy Boisvert, clarinet

Monday October 30, 1995  
Walter Hall 10:00am to 12:00pm  
Admission Free - All Welcome

"Twentieth century classics"



Sequenza No.9 (1980)

Domaines (1968)

Sonate (1972)

Ascèses (1967)

Abîme des oiseaux (1941)

Der Kleine Harlekin (1975)

Xi (1986)

Three pieces (1918)

L. Berio

P. Boulez

E. Denisov

A. Jolivet

O. Messiaen

K. Stockhausen

I. Stravinsky

A graduate of the Conservatoire de musique du Québec and London's Guildhall School of Music, Jean-Guy Boisvert holds a doctorate in contemporary music performance from the Université de Montréal. He was also solo clarinet for the Orchestre des Jeunes du Québec, the Trois-Rivières, Ville Mont-Royal and Montérégie orchestras in Québec, as well as for the Ensemble International de Paris. His keen involvement in the chamber music scene led him to found the Denner Quartet and the Amadeus Trio. In 1989, he won the Gertrude Gendreau Prize, awarded annually by the Pro Musica Society of Montreal to the most promising young artist.

Particularly interested in 20th-century music, Jean-Guy Boisvert has often performed premieres of Canadian works. Whenever he can, he enjoys working on new music with the composers themselves or their preferred interpreters.

For the 1995-96 academic year he is teaching clarinet and saxophone at the Memorial University of Newfoundland.